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   Nota di contenuto   Introduction / Larry Polansky -- On the development of the structural potentialities of rhythm, dynamics, and timbre in the early nontonal music of Arnold Schoenberg (1959) -- Meta [does not equal] Hodos (1961) -- Computer music experiences, 1961-1964 (1964) -- On the physical correlates of timbre (1965) -- Excerpts from "An experimental investigation of timbre---the violin" (1966) -- Form in twentieth-century music (1969-70) -- META Meta [does not equal] Hodos (1975) -- The chronological development of Carl Ruggles's melodic style (1977) -- Hierarchical temporal gestalt perception in music: a metric space model (with Larry Polansky) (1978-80) -- Introduction to "Contributions toward a quantitative theory of harmony" (1979) -- The structure of harmonic series aggregates (1979) -- John Cage and the theory of harmony (1983) -- Reflections after Bridge (1984) -- Review of Music as heard by Thomas Clifton (1985) -- About Changes: sixty-four studies for six harps (1987) -- Darmstadt lecture (1990) -- The several dimensions of pitch (1993/2003) -- On "crystal growth" in harmonic space (1993/2003) -- About Dispason (1996) -- Appendix 1. Pre-Meta [does not equal] Hodos (1959) -- Appendix 2. On musical parameters (ca. 1960-1961) -- Appendix 3. Excerpt from A history of

'consonance' and 'dissonance' (1988).

| Sommario/riassunto | One of the twentieth century's most important musical thinkers, James Tenney did pioneering work in multiple fields, including computer music, tuning theory, and algorithmic and computer-assisted composition. From Scratch is a collection of Tenney's hard-to-find writings arranged, edited, and revised by the self-described "composer/theorist." Selections focus on his fundamental concerns-- "what the ear hears"--and include thoughts and ideas on perception and form, tuning systems and especially just intonation, information theory, theories of harmonic space, and stochastic (chance) procedures of composition. |